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NOTES OF AN ART COLLECTOR

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VIEW OF ROOM FROM THE RIGHT (The prints represent Meryon views of Paris)

NOTES  
OF AN  
ART COLLECTOR

BY  
MAURICE JONAS

WITH 69 FULL-PAGE PLATES



LONDON  
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UNKNOWN . . . . .	"

# NOTES OF AN ART COLLECTOR



## WEDGWOOD PORTRAITS

THIS is the age of collecting; any object whether artistic or otherwise is widely sought after, and many true collectors spend long days, and even burn the midnight oil, in arranging their collections and making themselves cognisant with every detail, however trifling, in connection with their hobby. Several works have been devoted to the identification and elucidation of Rembrandt etchings, and the scrupulous care and diligent research in compiling a reliable catalogue is due to the enthusiasm of collectors of these invaluable works of Art, and in other branches of scientific collecting the same enthusiasm is displayed. Twelve years of hard study is not considered too many by an ardent numismatist in arranging and cataloguing a cabinet of Greek coins, but the greatest patience and diligence is shown by stamp collectors who are untiring in their efforts to catalogue every known variety of every stamp-issuing country, and not only are many hours devoted to this fascinating hobby, but many thousands of pounds are spent by wealthy collectors in obtaining the rarities of their favourite country.

It is nearly one hundred and fifty years ago since Wedgwood first issued the series of jasper portraits which have since become so famous, and although they were to

be obtained at a small cost, they immediately sprung into favour with collectors of art curios; this last fact is worth while noticing as at the present day anything that is of a moderate price is religiously tabooed. In course of time these portraits had become so scarce that Wedgwood himself complained that he was unable to form a complete cabinet of his own works.

Considering the great interest these portraits afford, many of which are the sole counterfeit presentments remaining to testify how these eighteenth-century worthies looked in the habit as they lived, it is surprising that this important branch of Art should be so neglected; and very few books have been devoted to the subject. There is not one published that gives a scientific classification, and there remain many portraits that have not yet been identified. Wedgwood during his lifetime issued several catalogues, all of which are extremely rare; a copy of the first edition, bound up with some pamphlets of the same date, is in the British Museum. In this edition the portraits number one hundred and seventy-nine, and in the last, published in 1787, two hundred and twenty-eight in all. These catalogues were likewise translated into foreign languages, but in all cases they are rarely met with. I have been able to compile a list of about three hundred and ninety portraits, which came under the heading of "Illustrious Moderns," excluding entirely the list of kings and queens of England, also the kings and queens of France, Greek and Roman emperors, and the popes. It is interesting to follow the development of these portraits. It must be remembered that the beautiful jasper portraits were not at first produced in a perfect state, but it was only after repeated trials and disappointments that Wedgwood gradually perfected this ware. At first they were made entirely in one colour, namely, of a dull

creamy-white ; they are not much sought after by collectors on account of their lifeless - looking appearance. In a technical sense they are of great interest, as they prove what immeasurable obstacles had to be surmounted before Wedgwood obtained that degree of excellence which in later years rewarded his labours. In the second stage the portraits were made in black basalt, and were very highly polished ; these were well modelled, but being in one colour they are not so effective as the blue and white jasper. I possess a very fine portrait of Queen Elizabeth in rather high relief, made in a frame of the same material. In the third stage the portraits assume quite a different aspect, being made out of terra-cotta, and afterwards glazed on a coloured ground. They possess little artistic merit, and were it not that they form the last link in connection with the series of jasper portraits that followed, they would hardly find a place in a collection of Wedgwood portraits.

For the portraits of men of past ages Wedgwood had recourse to old medals, intaglios, coins, and prints, also to the imagination of the artist ; whereas the great beauty and dignity of contemporary likenesses is due to the brilliant and talented modeller, Flaxman, who worked for Wedgwood almost from a youth, nearly all the fine portraits being traced to him.

It is difficult to estimate the rarity of each individual portrait ; it seems that men of note were mostly in demand, and the private ones are less frequently to be met with ; to a certain extent all of them are rare, but there being so few systematic collectors, it is possible to gather together several of the well-known ones. Many art connoisseurs have a few fine specimens, but no single collector possesses a hundred jasper portraits, measuring  $3\frac{1}{2}$  by 4 inches, or upwards.

The late Mr Cox, who was a most persistent collector for

many years, managed to obtain about ninety-eight, and he collected at a period when art treasures were not so eagerly sought after as they are at the present day.

In the Tangye collection which has recently been dispersed there were about seventy, and the British Museum contains about the same number, all of them emanating from the Franks collection, who bequeathed them to the above institution. The Nottingham Museum contains some fine specimens bequeathed by Felix Joseph. The late Dr Propert also possesses a fine collection, and when sold *en bloc* at Christie's, fetched £1,500, the purchaser being a Scotch baronet. The following instance will prove the difficulty of identifying and ascertaining biographical notices of private people. I once bought a beautiful pair from a former collector, but could obtain no satisfying reference concerning them, until one day, on examining a catalogue, the identical pair were reproduced under the heading, "Mr and Mrs Merman." With this clue I searched every biographical dictionary, but without result. I therefore concluded that either they were private portraits or else distinguished foreigners. Six years afterwards the following information, in a letter addressed to Mr Rathbone, the famous expert and dealer in Wedgwood, was kindly placed at my disposal. It appears that Mr and Mrs Merman were Dutch people residing in the Hague, Mr Merman being a well-known art patron and ardent book collector. His library is still existing at the Merman Museum in the Hague. He and his wife travelled in England during the year 1787 when Flaxman modelled them. Wedgwood issued quite a number of Dutch celebrities, and many fine pieces of Wedgwood are still to be found in the Netherlands. These portraits were produced on different coloured grounds, but chiefly in blue of various tints, the portrait in relief being always in white and afterwards fixed on the coloured ground

by some process. The green ground is greatly prized by collectors, and will always command a higher figure than a similar portrait in blue. The pink is very scarce, not more than a dozen in this colour being known—the portrait of Burke, the statesman, always appearing in this colour. Other portraits are Marie Antoinette, Sir Joseph and Lady Banks, General Washington, Lord Howe, all of which are in my collection. Those on a black background are rarest of all, not more than three or four being so produced. I have a very fine portrait of Dr Johnson, modelled shortly before his death, by Flaxman. This portrait is considered the very best Wedgwood ever executed. In this colour also is a full face-portrait of Marie, Queen of Portugal. It must be borne in mind that there exists many late portraits by which is meant those issued after Josiah Wedgwood's death, and some are issued even at the present day, but the merest novice could distinguish between the modern and the early ones. There exists no royal road for the amateur, all of them bearing the name of Wedgwood impressed at the back, sometimes in small capitals, but more often in large ones; of course those marked Wedgwood and Bentley belong to earlier periods, but after Bentley's death, which occurred in 1780, Wedgwood's name alone appeared.

An expert finds no difficulty in the classification of the different periods, as the texture of the clay, the cutting, firing, polishing, and general appearance testify to which period it falls under. The price of a Wedgwood portrait in blue and white jasper, measuring  $3\frac{3}{4}$  by 4 inches, is about £10; but as some impressions are sharper and finer than others, and many of the private portraits are very scarce, the price varies accordingly. I had to pay £45 for a fine portrait of Mrs Siddons; the same portrait in modern Wedgwood would not cost more than 10s. I paid £30 for

Mr and Mrs Merman; Nelson and Charles Townley, the antiquary, cost me about £20 each. The series of large portraits measuring about 11 inches in height rarely come into the market, and if there were many serious collectors, I should not consider £1,000 too high a price to pay, considering their great rarity. Very few were made, and only in the blue and white jasper; perhaps their very scarcity prevents connoisseurs from making a collection of them, as collectors of most other works of art find no difficulty in adding to their treasures, providing they have the means to do so. Of these large plaques there do not exist more than a dozen altogether, several of them being destroyed in a fire at the Alexandra Palace, where they had been on loan at an exhibition held there. Only eight portraits were made in this size, namely, Dr Priestly, Solander the naturalist, Benjamin Franklin, Sir William Hamilton, Boyle, Locke, Sir Isaac Newton, and Sir Joseph Banks. They are all well-known personages, and the history of their lives will be found in any biographical dictionary. Six of these can be seen at the British Museum; they formerly belonged to Sir A. W. Franks; the Newton appears to have been broken and skilfully repaired. The difficulty in firing them explains their rarity, as so many of them were destroyed in the process that it did not pay to manufacture them. I possess a large Newton, the only other known being the above-mentioned one; I also possess the largest portrait in existence, measuring 13 by 12, the extra size is due to the field being large; the portrait measures the same as the others. It is a portrait of Dr Priestly, whose monument is in front of the Municipal Buildings in Birmingham, the artist, no doubt, being impressed by the Wedgwood model.

The following is an extract from Wedgwood and Bentley's catalogue in describing the jasper medallions:



VIEW OF ROOM FROM THE LEFT (Over the mantelpiece are Wedgwood portraits)



“ It may be proper in this place to observe that if Ladies and Gentlemen choose to have models of themselves, families or friends made in wax, and cut in stones of proper sizes for seals, rings, lockets or bracelets they may have as many durable copies of these models as they please, either in cameo or intaglio for any of the above purposes at a moderate expense, and this nation is at present happy in the possession of several artists of distinguished merit as engravers and modellers who are capable of executing fine works with great delicacy and precision.

“ If the nobility and gentry should please to encourage this design they will not only procure to themselves everlasting portraits, but have the pleasure of giving life and vigour to the arts of modelling and engraving. The art of making durable copies at a small expense will thus promote the art of making originals, and future ages may view the production of the age of George III with the same veneration that we now behold those of Alexander and Augustus. Nothing can contribute more effectually to diffusing good taste through the arts than the power of multiplying copies of fine things in materials fit to be applied for ornaments by which means the public eye is instructed, good and bad works are nicely discriminated, and all the arts receive improvement ; nor can there be any surer way of rendering an exquisite piece possessed by an individual, famous, without diminishing the value of the original, for the more copies there are of any works, as of the Venus de Medici, for instance, the more celebrated the original will be, and the more honour derived to the possessor. Everybody wishes to see the original of a beautiful copy.”

A model of a portrait in wax, when it is of proper size for a seal or ring or bracelet, will cost about £3, 3s., and if a portrait from 3 to 6 inches in diameter, £3, 3s., £4, 4s., or £5, 5s..

Any number of copies of cameos for rings or jasper with coloured grounds, not fewer than ten are made at 5s. each.

Any number of cameos for bracelets in the jasper with coloured grounds at 7s. 6d. each ; any number of portraits in the same material, from 3 to 6 inches in diameter, not fewer than ten, at 10s. 6d. each.

The following is a list of Wedgwood portraits in blue and white jasper, mentioned in the last edition of Wedgwood's catalogue. Those marked with an asterisk are in my possession.

- Henry IV, King of France.
- Louis XIV, King of France.
- Louis XV, King of France.
- Louis XVI, King of France.
- \* Queen of France, Marie Antoinette.
- Louis Bourbon.
- King of Spain.
- Pope.
- Prince Lambertini.
- Christiana, Queen of Sweden.
- Charles XII, King of Sweden.
- Peter the Great, Emperor of Russia.
- Peter Alexis.
- \* Empress of Russia, Catherine.
- Duke of Courland.
- Empress of Germany.
- John Sobieski, King of Poland.
- Augustus II, King of Poland.
- Frederick of Prussia.
- Prince of Lignes.
- Prince of Brunswick.
- Prince of Orange.
- Princess of Orange.
- Wilhelm, Prince of Orange.
- Louise de Coligny, Princess of Orange.
- Wilhelm, Frederick, Prince of Orange.
- Princess Frederick, Wilhelmina, Princess of Orange.
- \* Queen Elizabeth, Queen of England.

- Henry IV, King of England.  
 Charles I, King of England.  
 \* Oliver Cromwell, Lord Protector.  
 William III, King of England.  
 George I, King of England.  
 \* George II, King of England.  
 Late Prince of Wales (Frederick).  
 Son of George II.  
 \* George III, King of England.  
 \* Queen Charlotte, Wife of George III.  
 \* Prince of Wales, Son of George III.  
 \* Duke of York, Son of George III.  
 \* Prince William Henry, Son of George III.  
 \* Prince Ernest Augustus, Son of George III.  
 \* Prince Augustus Frederick, Son of George III.  
 \* Prince Adolphus Frederick, Son of George III.  
 Leopold, Emperor of Germany.  
 George, Prince of Denmark.  
 William, Duke of Gloucester.  
 Charles XI, King of Sweden.  
 Charles Emanuel, Duke of Saxony.  
 William, Duke of Brunswick.  
 William, Duke of Cumberland.

- 
- Francesco Albano, Painter, 17th Century.  
 Joseph Addison, Essayist and Poet, 1672-1719.  
 \* William Amherst, Statesman, 1773-1857.  
 Francis Bacon, Philosopher, 1561-1626.  
 Anna Bartauld, Authoress, 1743-1825.  
 Sir John Barnard, Lord Mayor, 1685-1764.  
 Lady Banks, Wife of Sir Joseph Banks.  
 \* Bedford, Duke of, Regent of France.  
 Bergman, Swedish Chemist, 1738-1784.  
 Francis Beaumont, Dramatic Author, 1584-1616.  
 John Blake, Naturalist, 1745-1773.  
 \* Hermann, Boerhaave, Dutch Physician, 1668-1738.

- Jan Barnveld, Grand Pensionary of Holland, 1547-1619.  
Nicolas Boileau, Author, 1636-1711.  
Marie Bouge, French Poetess, 1710-1802.  
Alexander Buchan, Physician, 1764-1824.  
Samuel Butler, Poet, 1612-1680.  
James Byres, Art Collector, 1733-1817.  
Lord Camden, Lord Chancellor, 1714-1794.  
Annibale Carracci, Italian Painter, 1560-1609.  
Chatham, Statesman, 1708-1778.  
Sir William Chambers, Architect, 1726-1796.  
Geoffrey Chaucer, Poet, 1340-1400.  
Chatelet, Lomont, Blue-Stocking, 1706-1749.  
Earl Chesterfield, Man of Letters, 1694-1773.  
Clairon, French Actress, 1793-1803.  
Jean Colbert, French Statesman, 1619-1683.  
James Cook, Navigator, 1728-1779.  
Abraham Cowley, Poet, 1618-1667.  
William Cowper, Poet, 1731-1800.  
William Congreve, Dramatic Poet, 1630-1729.  
Pierre Corneille, French Dramatic Poet, 1606-1684.  
Correggio, Italian Painter, 1494-1534.  
Prosper Crebillon, French Dramatist, 1674-1777.  
Cyprus Queen.  
Coysevox, French Sculptor.  
Dacier, Classical Scholar, 1651-1722.  
D'Alembert, Mathematician, 1717-1783.  
Rene, Descartes, Philosopher, Mathematician, 1596-1650.  
Sir William Dolben, Judge, 1630-1694.  
John Dryden, Poet, 1631-1700.  
Henry Dundas, Statesman, 1742-1833.  
Sir William Elliott, Governor-General of India, 1751-1814.  
Ninon L'Enclos, Favourite at Court, 1616-1706.  
Gabrielle Estrees, Favourite of Henry IV of France, 1510-1590.  
Denderius Erasmus, Scholar, 1466-1536.  
Fénelon, French Author, 1651-1715.  
Fleury, Cardinal, 1653-1743.  
John Fletcher, Dramatist, 1579-1625.

- Sir Andrew Fountaine, Virtuoso, 1676-1753.  
Fontenelle, French Author, 1657-1757.  
James Fordyce, Physician, 1724-1792.  
\* John Fothergill, Physician, 1712-1780.  
\* Governor Franklin.  
Benjamin Franklin, Author and Printer, 1706-1790.  
Galileo, Astronomer, 1564-1642.  
\* David Garrick, Actor, 1717-1779.  
Gassendi, Philosopher and Mathematician, 1592-1655.  
John Gay, Author, 1685-1732.  
John Gower, Poet, 1325-1408.  
Grignan, Madame.  
Grotius, Statesman and Scholar, 1583-1645.  
Sir William Hamilton, Antiquary, 1730-1803.  
\* Jonas Hanway, Traveller, 1712-1780.  
\* Warren Hastings, Governor-General of India, 1732-1818.  
Lord Hawkesbury, Statesman, 1727-1808.  
Lord Hillsborough, Statesman, 1718-1793.  
Haller, Anatomist and Botanist, 1708-1777.  
\* Viscount Hood, Admiral, 1724-1816.  
Kampfer, Traveller, 1651-1716.  
\* Keppel, Admiral, 1725-1786.  
\* Samuel Johnson, Author, 1709-1783.  
Inigo Jones, Architect, 1573-1652.  
Ben Johnson, Dramatist, 1573-1637.  
Laud, Archbishop of Canterbury, 1573-1645.  
\* Linnaeus, Swedish Botanist, 1707-1778.  
Leonardo, Italian Painter, 1452-1519.  
Martin Luther, Church Reformer, 1483-1546.  
John Locke, Philosopher, 1632-1704.  
Maffei, Italian Dramatist, 1675-1755.  
Maghavucchi, Bibliographer, 1633-1714.  
Marmontel, French Author, 1723-1799.  
Duke Marlborough, Commander-in-Chief, 1650-1722.  
Earl Mansfield, Chief Justice, 1705-1793.  
Mazarin, Cardinal, 1602-1661.  
Richard Mead, Physician, 1673-1754.

- Melanethon, Scholar and Reformer, 1497-1560.  
 Middleton, Dramatist, 1570-1627.  
 Michael Angelo, Italian Architect and Painter, 1475-1564.  
 John Milton, Poet, 1608-1674.  
 Montaigne, French Writer, 1553-1592.  
 Molière, French Dramatist, 1622-1673.  
 Montesquieu, French Writer, 1689-1755.  
 Moivre, Mathematician, 1667-1754.  
 Montespan, Favourite of Louis XIV, 1641-1707.  
 \* Sir Isaac Newton, Mathematician, 1642-1727.  
 Noailles, Cardinal, 1651-1729.  
 Lord North, Statesman, 1732-1792.  
 John Oldham, Poet, 1653-1683.  
 Lord Orford, Statesman.  
 Thomas Otway, Dramatist, 1651-1685.  
 Pascal, French Author, 1623-1662.  
 \* Dr Pemberton, Wedgwood's Medical Adviser.  
 Thomas Pennant, Traveller, 1726-1798.  
 \* William Pitt, Statesman, 1759-1806.  
 Pompadour, Favourite of Louis XV, 1721-1764.  
 Endymion Porter, Groom of the Bedchamber to Charles I,  
 1587-1649.  
 \* Sir John Phillips, Statesman.  
 Alexander Pope, Poet, 1688-1744.  
 \* Dr Priestly, Chemist, 1733-1804.  
 Matthew Prior, Poet, 1664-1821.  
 Queen of Denmark.  
 Jean Racine, Poet, 1639-1699.  
 Rafaelle, Italian Painter, 1483-1520.  
 Sir Joshua Reynolds, Painter, 1723-1792.  
 Earl of Rochester, 1647-1680.  
 Marquis Rockingham, Statesman, 1730-1780.  
 Guilio Romani, Painter and Architect, 1492-1546.  
 Jean Rousseau, Author, 1712-1778.  
 La Rochefoucauld, Epigrammatist, 1613-1680.  
 Ruyter, Dutch Admiral, 1607-1675.  
 \* William Shakespeare, Dramatist, 1564-1616.

- Earl of Sandwich, Military and Naval Commander, 1625-1672.  
Marshall Saxe, Military Commander, 1696-1750.  
Savigny, Marchioness de Sage.  
Countess de Scuderi, Madame de.  
Earl Shannon, Chancellor of the Exchequer, 1682-1764.  
Edmund Spenser, Poet, 1552-1599.  
Sir Philip Sidney, Poet, 1554-1586.  
\* Sarah Siddons, Actress, 1755-1831.  
Hans Sloane, Physician and Naturalist, 1660-1753.  
\* Solander, Naturalist.  
Algernon Sydney, Statesman, 1622-1683.  
St Evremont, Author, 1613-1703.  
William Stukely, Divine, 1687-1765.  
James Stuart, Classical Author, 1713-1788.  
Agnes Sorel, Favourite of Charles VII, 1409-1450.  
Sully, Minister of France, 1560-1641.  
Lord Surrey, Poet and General, 1517-1547.  
Jonathan Swift, Writer, 1667-1745.  
Tellier, Chancellor of France.  
\* Temminick, Dutch Burgomaster.  
Turenne, Marshal-General, 1611-1675.  
Titian, Italian Painter, 1477-1576.  
Voltaire, French Author, 1694-1778.  
Edmund Waller, Poet, 1605-1687.  
Horace Walpole, Statesman, 1717-1797.  
\* George Washington, First President of U.S., 1732-1799.  
Benjamin West, Painter, 1738-1830.  
\* Cornelius Witt, Diplomatist, 1627-1672.  
\* John Witt, Diplomatist, 1625-1672.  
Christopher Wren, Architect, 1632-1723.  
James Wyatt, Architect, 1746-1813.  
John Woodward, Physician, 1665-1728.

The following is a list of Wedgwood portraits on blue and white jasper not catalogued by Wedgwood. Those with an asterisk are in my collection :

- Sir Richard Arkwright, Engineer, 1732-1792.
- \* Lord Auckland, Statesman, 1732-1792.
- \* Lady Auckland, Wife of Lord Auckland.
- Thomas Bentley, Partner of Wedgwood, 1731-1780.
- Bentley, Mrs, Wife of Richard Bentley.
- William Black, Physician, 1749-1829.
- Matthew Boulton, Engineer, 1728-1809.
- \* Sir Joseph Banks, Naturalist, 1743-1820.
- \* Edward Bourne, Workman in Wedgwood's employ.
- Robert Boyle, Natural Philosopher, 1627-1691.
- Francis Bridgwater, Earl of, 1736-1803.
- James Brindley, Engineer, 1716-1772.
- Lord Brougham (Modern), Lord Chancellor, 1778-1868.
- \* Edmund Burke, Statesman, 1729-1797.
- \* Byerly, Nephew and Partner of Wedgwood.
- Buckingham, Duke of.
- \* Camelford, Lord, Statesman, 1737-1797.
- Peter Camper, Anatomist, 1722-1789.
- Jacob Cats, Statesman and Poet, 1572-1660.
- Charlotte of Mecklenburg.
- Crewe, Miss.
- Christian VII of Sweden.
- Chodowiecki, Painter, 1726-1803.
- James Cook, Navigator, 1728-1779.
- \* Erasmus Darwin, Physician and Poet, 1731-1802.
- Sir Francis Drake, Navigator, 1540-1596.
- John Flaxman, Sculptor, 1755-1826.
- Mrs Flaxman, Wife of John Flaxman.
- Cardinal Flesch, Archbishop of Lyons, 1763-1839.
- Sir Henry Fielding, Magistrate, died 1780.
- \* Charles James Fox, Statesman, 1749-1806.
- \* William Franklin, Son of Governor Franklin.
- Frederica of Orange.

- John Ellis and Potter, 1670-1730.  
 Elizabeth, Daughter of George II.  
 Solomon Gesner, German Poet, 1730-1788.  
 Lady Hamilton, Nelson's Enchantress, 1763-1815.  
 Edward Gibbon, Roman Historian, 1737-1794.  
 Lord Gordon, Ringleader in the Gordon Riots, 1751-1793.  
 \* Ralph Griffiths, Publisher, 1720-1803.  
 William Hackwood, Designer of Wedgwood, 1740-1820.  
 George Handel, Musician, 1697-1759.  
 \* Sir William Hershel, Astronomer, 1738-1822.  
 Lord Holland, Statesman, 1773-1840.  
 Sir William Hooker, Botanist, 1785-1865.  
 Earl Howe, Admiral, 1726-1799.  
 John Howard, Prison Reformer, 1726-1790.  
 Sir Edward Hulse, Court Physician, 1682-1759.  
 Philip Kemble, Actor, 1757-1823.  
 Duke of Kent, Fourth Son of George III, 1767-1820.  
 \* King Louis XVIII, King of France, 1755-1824.  
 King of Poland.  
 King of Sweden.  
 King Joseph of Austria.  
 King of Bohemia.  
 Lafayette, Soldier and Statesman, 1757-1834.  
 Lamballe, Princess, Companion of Marie Antoinette, 1749-1792.  
 Lavater, Writer of Physiognomy, 1741-1801.  
 Richard Lovett, Writer on Electricity, 1692-1780.  
 Charles Macklin, Actor, 1697-1797.  
 Robert Melville, Antiquary, 1723-1809.  
 \* Merman, Mr, Dutch Virtuoso, 18th Century.  
 \* Merman, Mrs, his Wife.  
 Honore, Mirabeau, Political Writer, 1749-1791.  
 Napoleon, Emperor of France, 1769-1821.  
 Jacques Necker, Financial Statesman, 1732-1804.  
 \* Lord Nelson, Admiral, 1758-1805.  
 Sir Robert Peel, Statesman (Modern), 1788-1850.  
 Piedmont, Prince.  
 Paleologus, John, Emperor of the East.

- Philippe Egalité, 1747-1793.  
 Pontatowski, Last King of Poland, 1732-1798.  
 William Penn, Founder of Pennsylvania, 1644-1718.  
 Portugal, Queen of.  
 Roper, Legal Author, 1771-1823.  
 Sir Walter Raleigh, Author and Courtier, 1552-1618.  
 Rockingham, Lady, Wife of Lord Rockingham, Minister.  
 George Roupell (Modern), Physician, 1797-1854.  
 John Smeaton, Engineer, 1724-1792.  
 Adam Smith, Political Economist, 1723-1790.  
 John Small, Doctor, 1726-1796.  
 Honora Sneyd, sat for Sir Joshua Reynolds.  
 Lawrence Sterne, Author, 1713-1768.  
 Lord Somers, Lord Chancellor, 1651-1716.  
 Stuart, Prince Charlie, the Pretender, 1720-1880.  
 \* Charles Townley, Antiquary, 1737-1805.  
 \* Martin Tromp, Dutch Admiral, 1597-1653.  
 Cornelius Tromp, Son of Martin, Admiral, 1629-1691.  
 James Watt, Engineer, 1754-1819.  
 Josiah Wedgwood, Potter, 1730-1795.  
 Wedgwood, Mrs, Wife of Josiah.  
 Wellesley, Sir Arthur, Duke of Wellington, 1769-1852.  
 John Wesley, Divine, 1703-1791.  
 John Wray, Naturalist, 1627-1705.  
 Wurtemberg, Paul and Maud.  
 Walpole, Lady, Wife of Robert.  
 Richard Wedgwood, Father of Mrs Wedgwood.  
 William Willet, Unitarian Minister, Brother-in-Law to  
 Wedgwood.

## CHINA

THIS is a hobby that ladies should cultivate ; the exquisite Chelsea and Dresden figures seem to be made especially for the delicate fingers of women to handle. Many of the fair sex have told me that if they possessed the means, china, above all other hobbies, would be their speciality. Women, as a rule, have little taste for collecting books, prints or pictures, but it is a fact that they evince quite an attachment to their ordinary china services ; an attachment begets enthusiasm, and then, by easy stages, one arrives at the collecting period, and, if the means allowed, ladies would form the finest china cabinets in the kingdom. In collecting china three important things should be borne in mind—namely, colour, modelling and shape, and only the very finest and the most beautiful pieces should be added to one's cabinet.

Collecting marks only is a sad mistake, although there are many people who are eager to pay a large price for any uncommon mark, regardless of the artistic merit or otherwise. These misguided collectors should be doubly cautious, as the mark on a piece of china is the easiest part to forge. Of late years many books have been written on this subject, but the majority are dreadfully dull and uninteresting, stating chiefly the origin of the factories, and giving a long account of the geological, chemical and technical manufacture of the different materials, all of which to the connoisseur is of little use. A chapter should be devoted to each great china factory, chiefly in connection

with its artistic output, leaving the topographical details of the workshop to the district surveyor. These remarks have special reference to books describing English china. In collecting china great care must be exercised in selecting perfect specimens, as damaged and restored figures detract immensely from their value, both artistically and pecuniarily ; in fact, perfect condition should be the watchword of every china collector ; cracked cups and saucers, plates and other pieces, together with figures minus fingers, lips, arms and other imperfections should be rigorously eschewed. Even in the Schreiber collection there are many imperfect specimens, but, generally speaking, this collection has been formed with great care and judgment, most of the pieces being in a perfect state of preservation. There exists in London and all over the Provinces many of these so-called antique shops filled with all kinds of miscellaneous objects, all of them, more or less, belonging to the rubbish class—poor imitations of china figures, together with Sevres vases and Dresden figures, Battersea boxes made in Paris, prints coloured by hand, Cries of London by the dozens, and many other articles all of a fraudulent nature, that, if genuine, would realise many times the prices asked. This in itself should put purchasers on their guard, as English shopkeepers are not known as philanthropists. There must be a demand for these spurious articles, or else there would not exist so many shops devoted to the sale of these works. It is chiefly the unwary that are hooked by this bait, ignorant of the nature of the curios which they fondly imagine they have secured at great bargains. Several instances have come under my personal notice, one gentleman having purchased two beautiful Chelsea figures at one of these art emporiums at the seaside for about £30. When he described them to me they were similar to a beautiful



WORCESTER SPOON TRAYS  
(The three lower ones scale blue pattern)



pair that I had purchased for several hundred pounds, so I advised him not to complete the bargain without a written guarantee as to their genuineness. As I expected, the dealer would not bind himself, so my friend cancelled the transaction. These purchases are of daily occurrence, and often on a large scale. To-day every article is so well imitated that it really requires an expert to buy these art treasures without being defrauded, and I strongly advise buyers of these articles to have a written guarantee, and to see that the word "old" is written on the invoice. The best way to collect china is to obtain a specimen of each separate decoration; for instance, the Worcester factory issued several tea services, consisting of a teapot and stand, sugar-basin, slop-basin, tea-caddy, with cover and stand, twelve cups, six being tea-cups with handles, and six coffee without handles, and six saucers, and a small octagon-shape tray similar to our cigar ash-trays; this was intended for spoons, and was called a spoon-tray or spoon-boat. I have a fairly good collection of these latter—about sixty in all—each one bearing a different design. For instance, the famous scale blue Worcester tea services were made in five different patterns, the Watteau figures being the rarest of all. Fortunately I possess a spoon-tray of this pattern; only a very limited number were made in this design, and a fine cup and saucer will easily fetch about £200. This scale pattern was also made in a claret colour, but is of extreme scarcity, and I have not been able to acquire one. There is also a scale blue design with Chinese figures; it is a very rare design, but not very artistic. I possess a cup and saucer, but no spoon-tray.

Next in rarity is the famous bird pattern, then the Japanese chrysanthemum design, and the flower pattern, the last being the commonest of all. Only the other day

I noticed in a shop window a tea service including the tray, but the owner would not sell the tray separately as it breaks the set, which proves how difficult it is to make a large collection without acquiring the whole service.

The Chinese were the first to invent porcelain, as it is understood to-day apart from earthenware, which has existed from prehistoric times. Being first in the field it is quite in accordance with dramatic justice they should hold that position against all comers, and so it is there are more collectors of Chinese porcelain than of any other factory. The beautiful vases in single colour or the famous Nankin blue and white are held in the greatest esteem, but fine specimens are rare, and it requires years of careful study and experience to become an expert. It seems strange that the ugly Chinese figures, with their horrible contortions, should appeal to the European collector, but immense prices are asked and obtained, which prove they must be greatly in demand.

If it were put to the vote, most connoisseurs would agree that Sevres was the most beautiful of all china; fortunately in this Metropolis there are several public museums with fine collections of this ware, and especially at the Wallace collection it can be studied and admired in all its perfection. The colour of this china is truly marvellous, and no other factory can approach it within measurable distance; it is, in fact, a case of Sevres first and the rest nowhere. The price of this china of late years has become quite prohibitive, and only the very wealthy can possess it. I can only claim one piece, a blue *de roi* cup and saucer studded with gems, which I purchased at a ruinous price.

Dresden next claims our attention. It is not much interest for a collector to follow the innumerable experiments made by Böttcher, the German chemist, until he discovered

the hard white porcelain which is the precursor of all porcelains used at the present day. The most characteristic features about Dresden are the beautiful statuettes of Harlequin and Columbine, and also many others, together with groups of figures, all of them famous and much appreciated on account of their daintily-worked lace patterns and flowers of all kinds. Most of these important collections are in private hands, and at the present moment I cannot point out any museum in this country where a representative collection can be seen. There are several other German factories, all of which flourished during the eighteenth century, the most important being those of Furstenberg, Hochst, Ludwigsburg and Frankenthal; all these groups must be studied in Germany. No serious collection exists in this country.

The finest English china can compete successfully against any of European manufactures. Witness the lovely Chelsea figures, either single or in groups, which stand unrivalled as the finest and most exquisite china ever made. There is a group in the Shreiber collection at South Kensington called the "Music Lesson," which for perfect modelling, mastery of detail and brilliant colouring is without a compeer in the whole large range of ceramic art. Some of the smaller figures are likewise beautifully executed, most of them being attributed to the celebrated sculptor Roubillac, who carved the famous statue of Shakespeare which adorns the vestibule of the British Museum, and there seems some warranty for this attribution as many pieces bear an "R" impressed in the paste. Chelsea vases have always been highly prized, and a pair in the beautiful claret colour, which have been the envy of every other factory, both home and abroad, and which was the speciality of the Chelsea works, brought at a sale at Christie's the stupendous sum of 6,000 guineas.

Bow china is more prized for its rarity, for in beauty of design and modelling it cannot compare in any degree with its great rival Chelsea. Most of the Bow ware is coarse in texture, poor in design, and weak in colouring, whereas Chelsea was the direct antithesis.

After Chelsea, Worcester holds the next highest place in English porcelain. The exquisite vases executed in the well-known scale blue pattern, with exotic birds in the various panels, are eagerly sought after and command very large prices. Worcester is one of the few factories that never manufactures porcelain figures, all its energies being devoted to dinner and tea services, many of which are imitated from Chinese patterns, and the Worcester square mark is likewise an imitation from a Chinese seal. The Derby factory turned out some excellent figures, and when found in good condition retain all the splendid colouring of the first state. The Derby biscuit ware is a very delicate fabric, and every collector should secure a few specimens of this lovely ware.

Nantgarw and Swansea china must be added to the collection, if only for the beautiful snow-white colour of its paste; it is generally to be found decorated with roses, by a celebrated china painter named Billingsley. There are several other china factories, but, with the exception of Bristol, they produce nothing of any artistic value. Of modern makes the beautiful vases by Solon must not be forgotten.

Although, not strictly speaking, true porcelain, I must here allude to the Wedgwood plaque, designed by Flaxman, after Greek models. In my estimation they are the most artistic and beautiful works executed in china—to write more correctly, in earthenware. A Wedgwood Portland vase is rightly considered the acme of the potter's art.

In connection with china-collecting, Battersea enamel must not be overlooked; it forms a kind of annex to every china cabinet, and are even much esteemed by those who do not collect. Battersea boxes are greatly sought after, and find a ready market. I once bought six lovely boxes in different colours and shapes, with a pretty picture on the lid, comprising landscapes and copies of subjects from old prints. I exchanged them later for some old Wedgwood portraits. From a pecuniary point of view I think I was the loser, but there is no doubt I scored on the artistic. Needlecases and etuis were made in all colours and in several sizes, and the daintiness of the colouring make them objects of admiration, although from an artistic side little can be said in their favour. Bilston enamel boxes are also collected, but are much coarser than Battersea, and, being of such small size, are rather insignificant. One must be careful in buying Battersea, as in every so-called antique shop scores of these boxes are exposed for sale. I need hardly say that none of them are genuine; they were made early in the last century by Samson of Paris, who turned out quite a goodly number, and even to-day I believe Paris supplies the market. Italy is also a fabricator of these spurious articles, and only on an expert's advice ought these curios to be bought. Some fine examples can be seen in the Schreiber collection, and a few specimens are exhibited in the show-case in the mediæval room at the British Museum.



## GREEK COINS

GREEK coins have always had an intense fascination for art collectors. To attain the standard of a thorough scientific collector many years and study in several branches of archæology is absolutely necessary ; in fact, one has to be an all-round classical scholar to fully appreciate and master the niceties of numismatic research.

The coin collector of any other country besides Greece can take up the hobby either as a matter of research or collecting in the ordinary way of accumulating a number of interesting coins, but the Greek collector has a further choice, for, apart from any educational value, the artistic merit of the coins themselves, in some instances rising to a high degree of artistic excellence, render further proof for the enthusiasm of collectors. It is purely on this account that the art connoisseur generally includes a few Greek coins into his cabinet.

It is still a disputed point which nation was the first to strike coins. By most numismatists the honour has been credited to the Lydians, a people inhabiting Western Asia who had commercial intercourse with the Phœnicians, and the latter introduced the system of exchange by coined metal into Greece.

The powerful and wealthy Croesus, King of Lydia, was the first to introduce a currency of gold and silver in place of the electrum coins which had previously been in circulation. Electrum is a natural compound of gold and silver, and was esteemed by the ancients as quite distinct from

either. In Greece proper Pheidon, King of Argos, was the first to strike coins in that country, and as silver is abundant in that district, it is quite natural to find coins struck in that metal. Of course they are of a very archaic appearance, but they soon developed into a series of beautiful coins that have since become the admiration of the world. With all our boasted civilisation and progress, our own coinage compares very unfavourably with the least artistic coin-issuing city of Greece.

Amongst the thousands of Greek coins there are many one would like to own, but, personally, I only collect the ones that possess great artistic merit, and as my collection is thus limited, I endeavour to acquire the finest specimens in the best state possible. Condition plays an important part in coin-collecting, and specimens in perfect state of preservation are difficult to procure. One has few opportunities of adding to one's collection.

The ordinary run of Greek coins are easily obtainable, and a fair collection can be made at a small cost compared with other forms of collecting. Another advantage is that Greek coins are not faked to any great extent; although forgeries do exist, they are not difficult to detect by the trained numismatist. It is always safest to be on one's guard, and to examine a coin carefully before making a purchase.

The coins of Sicily have always had a great charm for me, and I have several Syracusan coins, including the wonderful Dekadrachm, which in my opinion is the Queen of coins. I bought my specimen from a dealer in Naples, who told me it had been dug up in Palermo, and was one of the finest specimens that had ever passed through his hands.

In ancient Greece the monetary art attained its highest degree of excellence towards the end of the fifth and the commencement of the fourth century B.C. The medals of

Syracuse at this period are all masterpieces, and acquaint us with names of some of the most eminent engravers that ever lived, namely: Evanetos, Evarchidas, Exakestidas, Kimon Parmenedas, Sosion, and Phrygillos. Their productions from a point of view of style and fabric have never been surpassed or even equalled.

The great masters of the Renaissance have endeavoured to imitate them, but their efforts have not always been attended with success. This great art so resourceful in its conceptions, where are always to be found the exquisite grace united with the noblest expression, the purity of line and perfect modelling of composition.

Our modern artists, inspired from the same source, have produced, thanks to the profound study of ancient art, works worthy of admiration. That which characterises the Syracusan coinage, and particularly the superb full-face tetradrachm with the bust of Arethusa, or the marvellous dekadrachms of Kimon and Evanetos, showing the firmness and power of the modelling, the fineness and delicacy of contour, now fading and now boldly standing forth, as in nature.

The numismatic artists seem to have vied one with another in endeavour to depict a fair girlish figure emblem of the Greek vase, dowered with all pagan charms and graces. M. Blanchet ("Les monnaies Grecques," Paris 1894) considers the elegance of the composition combined with the finish of execution, the richness of the details united with the exactitude of proportion, is attained by a great number of coins during this period of highest art, dating between 415 and 336 B.C.

The remarks of M. Lenormant on the subject of Syracusan medallions is well known. "Watch attentively for a little while a coin engraved by Evanetos, and shortly you will

forget the scanty dimensions of the object which you hold." The same writer has also remarked that the coin types of this period have equalled the choicest works of sculpture. The heads of Pallas by Eukleidas and Arethusa by Kimon are evidently due to the same inspiration, and are reckoned amongst the most beautiful artistic productions of antiquity. To Kimon must be conceded more grace and suppleness, while Eukleidas recalls the transition period between archaic times and those of the finest period.

There is perhaps more force and energy in the works of the engraver Eukleidas. Kimon has been more inspired by the Greek ideal, which charms us so greatly when contemplating the statues like the Venus of Milo, the formation reflecting a soul divine. In Greece it was the custom for every important city to issue money, and as each city possessed its own mint there exists several different types; in some provinces the types were often changed, and in many cases different types are represented on different pieces of money. On the obverse is chiefly depicted a head of the representative god or goddess worshipped in that particular district, likewise diverse religious symbols, as, for example, the tripod, the eagle, and the owl; other symbols were the goat and the bull, and many other animals. I possess an extremely fine coin of Aenus (said to be one of the choicest specimens of any Greek coin extant), with the head of Hermes on the obverse wearing the petasos; on the reverse is depicted a goat in front of a laurel branch. Although this coin is nearly two thousand five hundred years old, it looks as fresh and bright as if it had been recently struck. It came from a well-known collection. Strange as it may appear, the opulent cities of Greece issued very indifferent coins from an artistic point of view. Athens, the chief city in Greece, cared very little concerning the beauty of her coinage, the well-known

type of an owl doing duty for many years that it had become a measure of exchange throughout the world, very much like our sovereign, that is eagerly taken in exchange in all foreign countries.

The owl type having become so well known, no doubt the authorities were in no hurry to change it. A few of the minor cities issued some exquisite coins—veritable works of art in miniature, that are so much treasured to-day by all collectors and connoisseurs.

Terina, a town of Southern Italy, issued little gems of coins, the obverse bearing the head of the nymph Terina, with her hair beautifully arranged, bound with a sphendone; on the reverse a winged female seated on an amphora (she generally holds a caduceus). These coins are usually signed with the artist's initials, and are difficult to acquire in fine condition, and, like all coins of this country, are much sought after by the collector.

The coins of Clazomenæ are held in high esteem, and are considered to belong to the finest period. The obverse bears a full-faced portrait of Apollo, and on the reverse a fine engraved swan.

These full-faced portraits on coins are hard to find in fine condition, as they were so liable to be rubbed when in circulation; very few of this type were issued, as in time the entire surface became effaced. It is needless to add that when found in fine condition they command high prices.

The Island of Rhodes issued some truly magnificent coins. I possess one with a full-faced portrait of Helios, with an abundant supply of curls. I consider myself fortunate in obtaining a beautiful mint specimen, perfect in every detail. The reverse bears the sun god's emblem of a rose. There was a later issue of these coins, with curls darting out at all angles to imitate the rays of the sun, but it cannot be compared in beauty of execution with the first

issue which, considering the small surface at the artist's disposal, is a marvellous piece of workmanship.

The coins of Agrigentum are well worthy of attention. They possess great artistic excellence, and in some instances rise to a high level of art, especially in the design on the Dekadrachm depicting an eagle about to devour a hare, whilst another eagle is screaming on the summit of a mountain. In a state of purity these coins are beyond all praise. I have been trying for many years to acquire this coin in a fine state, but have not yet succeeded in my endeavour; the finest specimen is in the Munich collection. This is an admirable study of animal life, and considered by some judges the very finest of all Greek coins.

Some numismatists ignore altogether the condition of a coin—perhaps for studying purposes the state of preservation is quite immaterial; but the connoisseur must have the coin in its finest and most immaculate state.

The beautiful head of Hera on the coins of Argos have always had a great fascination for me, and I possess several in excellent condition. I also have a fine coin of Elis with the same head, but not so finely engraved as the one from Argos, which is not surprising, as the Argive school was noted for its celebrated artists.

The coins of Camarina, a city of Southern Sicily, are noted for their beauty, although, personally, I fail to see why they should have acquired such notoriety; the river god depicted thereon is far removed from any traces of beauty. Another type, a nymph riding on a swan over waves amongst fishes, is decidedly pretty. There remain several cities that issued coins of decided merit, but no other city reached that degree of excellence as those mentioned in the preceding pages. In conclusion, let me add that Greek numismatics is a delightful study, and will well repay the time, trouble and money bestowed upon it.

## PRINTS

THE print collector has more difficulties to contend with than those engaged in the pursuit of gathering together other works of art. To possess a representative collection of all engravers, English as well as foreign, would mean the accumulation of several thousands of prints, therefore from the beginning a careful discrimination must be exercised. It is an invidious task to dictate in a matter in which individual taste plays such a prominent part, so perhaps it is wisest for each connoisseur to follow the bent of his own inclination and not to be influenced by the prevailing fashion, which is for ever changing; what is the rage one season sometimes is neglected in the next. Personally, I was attracted by the charm of the coloured print; its delicacy of colour and tone, mellowed by the course of time, appeals to the eye in such a marked degree that the ordinary black and white impression of the same subject seems tame in comparison. My remarks refer chiefly to the series of the "Cries of London," painted by Wheatley, and printed in colour from the engraving by different artists; of course these must be in the very finest state, otherwise they are of little value.

After striving for many years to get together a representative set which should comprise thirteen or, to be quite complete, fourteen should be the number, as there are two versions of the plate called "Gingerbread," one with three figures and the other with four—I managed to obtain an entire set in their pristine state, perhaps one of the finest

sets ever published. They appear to be the work of one colour artist, as they all show signs by their delicate colouring of having been pulled off the plate at the same time, although each cry was issued at a different period. Turner, the great artist, was once employed in this kind of work. It is quite unusual for the colour printer's name to be engraved on the plate, but exceptions are known. Before acquiring the above-mentioned set I made many attempts, but none of them came up to my expectations; as I mentioned above, if not in an exceptionally fine state they are hardly worth possessing; it is only by comparison that one can differentiate between good, bad and indifferent. As the British and Kensington Museums do not contain coloured impressions, it is only by experience and examining the prints either at the dealer's or, better still, when on view at Christie's, that the necessary knowledge is acquired. Another popular series are those after Morland, the well-known painter of animals and domestic subjects. Many writers regard this kind of art as a degraded one, even going the length of saying a "Morland coloured is a Morland murdered," but this is not the general opinion. Everyone who has seen my coloured prints has envied me the possession of such beautiful things; the critics have been a little too severe on the coloured print, condemning it on all points, so it is quite refreshing to hear a great authority finding a good word to say on its behalf. The great German writer on engraving, Herr Lippmann, says the colour print is deservedly popular, and he also considers it a lost art. I entirely agree with him, and am bold enough to assert that the fine colour print will ever remain popular with the connoisseur. It seems to me a mistaken idea of keeping prints in a portfolio; to my mind a better plan is to utilise all the available wall space in order to exhibit one's choicest treasures, grouping together the works of each artist. A



SHEPHERD AND SHEPHERDESS (Modelled by Roubillac)



series of Rembrandt's portraits will provide a rich treat to anyone truly interested in this art, as there exists nothing in the whole range of engraving in comparison with the etched portraits of this wonderful artist. Coloured prints are especially decorative and make a very pretty display when exhibited on the walls of a spacious room, and seen by electric light the brilliant colours seem even more brilliant under this strong light, which fortunately does no harm to the print.

Care must be taken not to expose them too much in the sun as they are liable to fade in course of time. Mezzotints in colour and those in black and white should be kept apart, as they do not harmonise well together.

In forming a collection of prints great care should be exercised in selecting the finest examples of the best engravers. It is needless to point out the advisability of selection, as it would be too Herculean a task to gather together all the works of even the chief artists, therefore a wise discretion is necessary.

When prints are published in sets like the "Cries of London," Hamilton's "Months of the Year," and "Four Seasons," the entire series should be secured, if coloured, at the same time if possible, as then it is more likely that one printer coloured them all. If each print is purchased separately, it is long odds against their being printed by the same hand.

Engravings after Landseer's truly wonderful pictures of animals and domestic scenes were extremely popular, but of late years they are not so much in vogue, which is much to be regretted, as they make a brave show in a spacious room. Perhaps their large dimensions are accountable for their present neglect, although no true collector can afford to be without a few examples of these admirable prints. Most of

them were executed by Thomas Landseer, a brother of the artist, and Charles Turner, who also worked on the "Liber" prints. Samuel Cousins, who was elected a Royal Academician, being one of the first engravers to be elected solely on account of this art, engraved some exceedingly fine prints after Landseer's best known pictures, veritable works of art, on which the connoisseur never tires. Cousins was also the engraver of Sir Thomas Lawrence's beautiful pictures. Meryon's etched views of Paris form a splendid collection, and seen together make an exceedingly fine exhibition. Special care must be taken to obtain these prints in their first or second states, and, if possible, on green paper, as the plates deteriorated so rapidly that the later states are hardly worth possessing. I fortunately possess a very beautiful set, most of them in the first state, and several on green paper, so much sought after by the collector of these prints. Meryon's masterpiece, "L'abside de Notre Dame," I own, in a perfect second state, little inferior to a fine first; a copy of the first state lately changed hands at £300. Meryon himself with difficulty obtained about a franc.

Whistler's "Scenes on the Thames," and the same artist's "Venice Views" are superb, but a selection may be made, as most of the scenes are somewhat similar. No collection would be complete without Turner's "Liber Studiorum," but as there are several plates, about half a dozen of the best known should be framed and hung on the walls; in some instances the prints are so beautifully engraved that they have the appearance of delicate water colours. If anyone cares to study this series there is a splendid work by Rawlinson, giving the fullest information concerning every print. The book is published at £1, 1s.

Prints after that great artist, Meissonier, must certainly

be added by the collector, as they form a most brilliant addition to any collection. Jacquet, the chief interpreter of this famous artist's works, has produced some beautiful etchings after the well-known original pictures; as these prints are of moderate cost, they should be acquired when a favourable opportunity presents itself. Paul Helleu, a French artist of the present generation, has executed some very dainty etchings—chiefly portraits of ladies of fashion. They possess a charm far in excess of any photograph, however artistically finished. A few guineas will enable the collector to become the happy possessor of some of these exquisite portraits. A choice selection can be made from Millet's etchings after his own subjects, and these for the studies of his great pictures. They are all peasant studies, and give a good idea of the painted work of this artist. They should be collected by admirers of this artist, as all his original pictures are very scarce in this country. The only painting of his in a public museum is fortunately an excellent example. I refer to the one in the Ionides collection bequeathed to the Kensington Museum; the etchings can be obtained for a few pounds each even in the best states. Lalanne is another French etcher who must be represented. Some of his views of old Paris are admirable, and can be purchased at a very moderate cost. Mezzotint engraving reached the zenith of its splendour during the later decades of the eighteenth century. Valentine Green, J. R. Smith, MacArdell, John Jones, Robert and Thomas Watson, S. W. Reynolds, the brothers Ward—these artists produced some exquisite engravings after the famous pictures of Sir Joshua Reynolds, Thomas Gainsborough, George Romney, and other well-known artists of the period; Sir Joshua Reynolds being greatly indebted to the genius of Valentine Green, whereas the brothers Ward faithfully

translated the beautiful canvases of George Morland, their brother-in-law, into the sister art, and these being printed in colour have of late years created the sensation of the auction rooms by the enormous prices they have fetched. Still more sensational have been the higher prices obtained for the first states of mezzotints after the artists just named ; the record price for a mezzotint being 1,160 guineas for a full-length portrait of Mrs Carnac, engraved by Raphael Smith, after the painting of Reynolds. The original picture is now in the Wallace collection, which cost its owner, the Marquis of Hertford, 1,100 guineas. This same picture, if now offered for sale, would fetch a fabulous sum.

J. R. Smith's engravings are all of a fine quality, and where there is such a plethora of riches it seems invidious to single out any one portrait for special praise, but the beautiful full-length portrait of Mrs Carnac deserves more than a passing mention. The artist has brought out all the wonderful touches of the original painting ; the velvety softness of the entire composition, the faultless beauty of the face, the delicate handling of the background all combine in bringing to perfection the admirable skill of this great engraver that it seems almost impossible for the art of mezzotinting on copper to make a further advance ; this sure touch predominates all the engravings of this versatile artist.

William Ward, the chief delineator of Morland's pictures, has never excelled his plate of the "Farmer's Stable." The original painting is in the National Gallery, and is accounted Morland's *chef d'œuvre*, whether in black and white or printed in colours. It is noble plate ; every detail of this grand masterpiece is faithfully produced in the engraving, and it will be admitted on all sides that the engraving is worthy of the picture. The interior of a country ale-house is also

a splendid reproduction of Morland's picture ; but the same cannot be said of the companion picture, "Outside a Country Ale-house," painted and engraved by W. Ward. It suggests bustle and excitement ; these emotions can in no way be attributed to the engraving, which seems spiritless and lifeless, and tends to the conviction that the engraver shines most in reproducing the work of others. James Ward, the well-known painter, engraved two fine plates from the pictures of his brother-in-law Morland, entitled "Fishermen and Smugglers." Philip Dawe, the son of the biographer and friend of Morland, has rendered in mezzotint two pretty plates called respectively, "Children Fishing" and "Children Black-berrying." Several well-known engravers contribute in rendering translations of the works of this popular artist, and nearly all succeeded, and a collection of Morland's prints would form a fine exhibition of engraving in all its branches of the latter end of the eighteenth century.

One of the greatest of the great mezzotinters was James MacArdell. He has engraved many of the beautiful pictures after Reynolds—my favourite, "The Duchess of Ancaster." I had a chance of admiring it again on the walls of one of the rooms in the British Museum ; a lovely first state in immaculate condition, it must certainly be classed amongst the finest productions of the engravers' art. Sir Joshua himself admired the Mrs Beaufoy by the same artist.

Valentine Green is another great name to conjure with. Prints after this famous engraver fetched fabulous sums in the auction room, one of his best known works being the "Countess of Salisbury" ; the perfect manipulation of the engraver's implement is shown in every line of this splendid engraving, and the same dexterity is shown in all his prints. James Watson, Thomas Watson, S. W. Reynolds, John Jones,

Jonathan Spilsbury, and John Dean were all successful engravers of the period, and many are the delightful works they issued to the everlasting glory and joy of the present and future generations.

The engravings mentioned in the foregoing pages are all worthy of being represented on the walls of your room. There exists many prints which should be collected and kept in portfolios; although there are several of great artistic merit, yet are not suitable for hanging, many are interesting on account of being contemporary portraits of celebrated people, although not of much value from a technical point of view. Yet, they should claim the attention of the serious collector apart from the connoisseur.

## BOOK COLLECTING

*By kind permission of W. A. Morgan, Esq., Editor of "The Stock Exchange Annual."*

I FIRST turned my serious attention to book collecting after my ill success in the cricket field. Devonshire Park, Eastbourne, was the scene of action. C. I. Thornton's eleven was the opposing side, and I was chosen as one of the visitors to oppose them, or him. Anyway, I found him quite sufficient, as, after having failed ignominiously with the bat, I stood square leg to C. I. Thornton. All that I recalled—remember, this is twenty years after—is hearing a terrific sound, more like a cannon ball than a cricket ball, and then fell flat on the ground. Having recovered myself, I turned round to long leg and asked him if he had fielded the ball. He looked at me gravely, and told me that avoiding the ball was not cricket. My next move was to quietly tell the captain, C. Hayman, that he must please find a substitute, as a pressing appointment compelled me to meet the London train. The ambition of my life was for ever dispelled, and my long-cherished hope of one day playing for my county vanished into thin air. Sport was evidently not my vocation; so in future my spare hours were devoted to Shakespearean literature, and, after having tried unsuccessfully to amend the poet's text (*vide* "Notes and Queries"), commenced in earnest to collect the early quarto editions. At last I scored. Happening one day to rummage at an old book-stall, amongst other lots I discovered a bound volume marked "Old Plays," with a ticket pasted on the back, "1s." On opening the book, my nerves were shocked, for, to my

utmost astonishment, amongst some modern plays was sandwiched a copy of a Shakespeare quarto. In the excitement of the moment I nearly went off with the book without paying. Eventually I entered the shop, and, in a very small voice, said, "I'll take this book." "Very well, sir; I'll remove the ticket." "No, thanks, I like the ticket on," put down my shilling and darted out to the British Museum, and, after comparing this copy with one in the Museum, to my delight found that this despised book was the only perfect copy in existence, the British Museum copy being minus two leaves. An American collector purchased the book for £500, and to-day it would bring over £1,000.

On another occasion I attended a sale when a copy of *A Midsummer Night's Dream* came up under the hammer. The auctioneer asked for a bid, and there being no response, I called out in a moment of enthusiasm, "Fifty pounds!" "That's a bid," said the auctioneer; "I shall take that." "Fifty pounds! Fifty pounds! Fifty pounds!" and there being no further bid, to my utter amazement and despair, the book was knocked down to me. My age at that period was only sixteen, and £50 was a much larger sum than was at my command. Being at my wits' end what to do, I immediately left the sale-room and interviewed a friend of mine, telling him, with deep emotion, that I had lost £50 on the Derby. He lent me the money, and when some of my books quitted these shores for America, that identical copy fetched £600. If he had known that the money was required to purchase a book, he would at once have communicated with my family, with the ultimate design of seeing that I was properly looked after in the future.

Rare old books, unlike dainty pieces of china, may be picked up in the most out-of-the-way places. In an old

tumbledown curiosity shop I put my foot on a copy of *Romeo and Juliet*, which was lying on the floor, and purchased it for a penny; it was quite worth £100. At another time a rare quarto of *Macbeth* was sold to me for £1, 1s., by Mr Toon, a well-known bookseller in Ship Street, Brighton. A copy fetched, quite recently, £115, and books that, twenty years ago, sold for 2s. 6d. each are easily worth £5 or £6. The secret of this great rise is that collectors find that the first editions are practically unattainable at any price, and therefore they devote their attention to the late copies which at rare intervals come into the market. During my collecting days £50 was my limit for a quarto, and, by judicious purchases, I was able to gather together about thirty rare books. At the present time it is impossible for anyone without unlimited means to collect these books, as they fetch hundreds of pounds each, and even then you must wait patiently until they appear in the sale-room, as no bookseller has them in stock.

Receiving, early one morning, a catalogue from a bookseller in the Strand in which was described a very rare edition, dated 1567, of a rhymed version of *Romeo and Juliet*, by Arthur Brooke, I immediately set out to acquire the volume. Judge of my disappointment, on arriving at my destination, to be told that someone had called earlier, purchased the volume, and taken it away with him. The fortunate buyer was Mr Percy FitzGerald. This reverse increased my watchfulness, resolving in my mind on the next occasion to be first in the field. During the same week a copy of *Love's Labour's Lost* was advertised for sale, and described as being slightly imperfect, in fact a leaf missing. On visiting Sotheby's, and examining the book, it was found quite complete, and during the sale the book became my property for £19. Since then over £100 has

been offered me for the same volume. An imperfect book is generally worth about a tenth of a perfect copy in good condition.

I once discovered a valuable book, mixed up with novels by Miss Braddon and Wilkie Collins, and as the books were family property, leave was obtained to appropriate the desired volume, which is entitled *Betterton's Acting Version of Hamlet*, dated 1676.

The following rare Shakespearean books have been purchased by me at different times, chiefly in the auction room in open competition. Most of them are still in my collection.

- Midsummer Night's Dream*, 1600. First edition.  
*Henry V*, 1608. Third edition.  
*Pericles, Prince of Tyre*, 1611. Third edition.  
*Pericles, Prince of Tyre*, 1619. Fourth edition.  
*Pericles, Prince of Tyre*, 1630. Fifth edition.  
*Love's Labour's Lost*, 1619. Second edition.  
 Whole Contention *Henry VI*, 1619. Third edition.  
*Merry Wives of Windsor*, 1619. Third edition.  
*Merry Wives of Windsor*, 1630. Fourth edition.  
*Henry IV*, 1622.  
*Richard II*, 1634.  
*Merchant of Venice*, 1654.  
*King Lear*, 1654.  
*Othello, Moor of Venice*. Third edition: only six copies known.  
*Macbeth*, 1673.  
*Macbeth*, 1674.  
*Two Noble Kinsmen*, 1634. Ascribed to Shakespeare on the title-page.  
*Birth of Merlin*, 1660.  
*Merry Devil of Edmonton*, 1640.  
 Several editions of *Hamlet*, dating 1676-1703.

These are called the players' quartos, and numerous late editions of *Othello*.

The "Orator," dated 1596, containing the trial scene from the *Merchant of Venice*, and Lodge's *Rosalynde*, a tale on which Shakespeare founded his play, *As You Like It*, also the *Palace of Pleasure*, 1570, and an extremely rare pamphlet, entitled *Heads of all Fashions*, amongst which is included the profile of Shakespeare. With the exception of the Duke of Devonshire and the Huth collection, no single private library contains more than three or four volumes.

The fine library of the late Locker-Lampson has been recently dispersed. It was stated that an American bookseller bought the collection *en bloc*. It consisted chiefly of rare Elizabethan literature. Many of the rarest quartos were included in the collection.

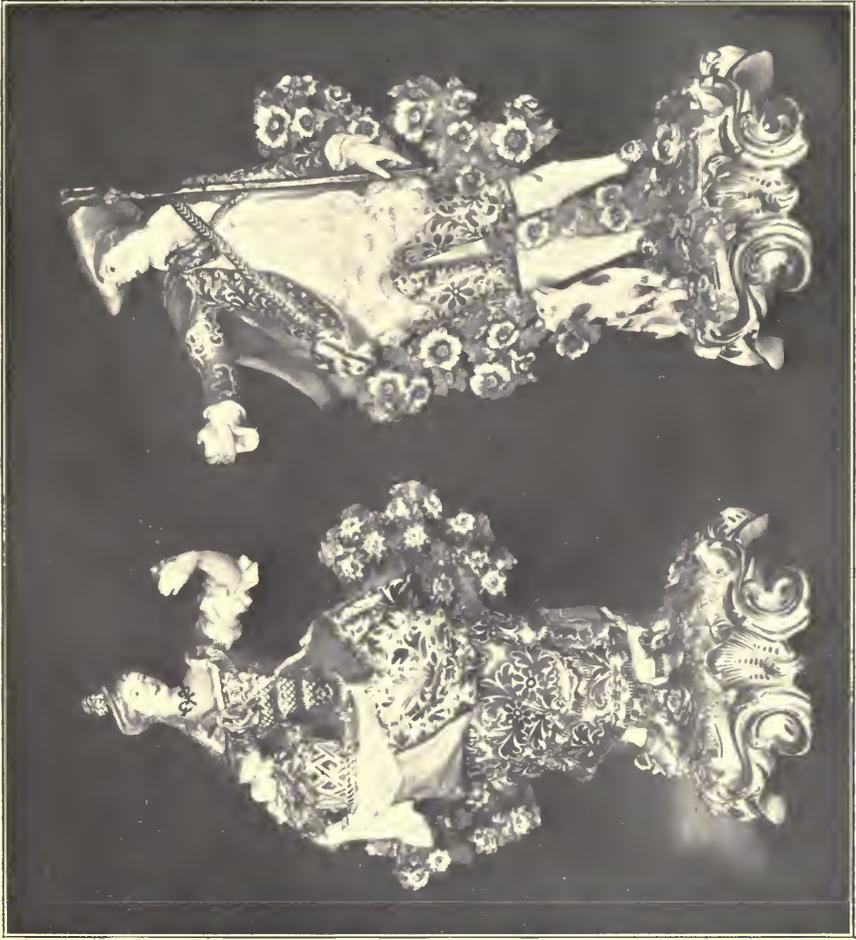
The above list of books were all textually complete, and in very good condition. Keen Shakespearean collectors in this country can be counted on one's fingers, and yet even these few can hardly be styled enthusiastic. Considering there are so few known copies extant, it is hardly believable that any quarto issued during Shakespeare's lifetime should be allowed to leave the country, at least without a struggle; yet a few years ago American collectors bought up every available copy for a few paltry pounds each, whereas stamp collectors will give enormous amounts for a rare stamp, even when several copies exist.

Considering the enormous value of these little books, a short account of them may be found interesting. I have shown my small collection to several friends, and they have all expressed astonishment that Shakespeare's plays were printed during his lifetime; but printed they were, and some of the plays ran through several editions. About eighteen were issued as single plays, and some of them

are so rare that only single copies exist ; others have two or three exemplars. In no one play are there more than twenty copies known. To-day they are prized beyond any other books in all literature, and within the last few months a perfect copy of *Richard III*, dated 1605, changed hands at the unprecedented figure of £1,750. This book, as is the fate of all early Shakespearean books, has found a new home in America. Should an early edition of *Hamlet* ever come into the market, £10,000 might be the price obtained for it.

It was only in later years that these books attracted the notice of the bibliophiles, for until the eighteenth century was far advanced they could be bought for quite a nominal sum, ranging from a few shillings up to £10.

Besides their bibliographic value, they possess a merit quite their own ; and it may surprise many readers to learn that many of Shakespeare's plays, as they first appeared in the folio edition of 1623, were actually taken from those pirated quartos. I possess a copy of the first edition of *A Midsummer Night's Dream*, published in the year 1600, by J. Roberts, which the first folio faithfully copied—even to misprints. These quartos became of increasing value when, as sometimes occur, they differ in textual readings from the first folio, and as no shred of manuscript of Shakespeare's works is extant, these plats assume a proportionately large space in determining the text, and many are the current readings that owe their preservation to the early quarto editions. Most of these precious volumes are in the British Museum. David Garrick, the celebrated actor, left his collection to this institution. The Bodleian Library, Oxford, owe their collection to the munificence of Malone, the Shakespearean scholar, and Douce, one time keeper of the printed books in the British Museum. The collection at



LADY AND GENTLEMAN MASQUERADING AS SHEPHERD AND SHEPHERDESS  
(Modelled by François Routillac)



Cambridge was bequeathed by the Shakespearean editor, Capell, and the only edition of the prose *Hamlet* is in that collection. The Duke of Devonshire purchased his collection from Philip Kemble, the great Shakespearean actor, and brother of Mrs Siddons. Dyce, the Shakespearean editor and commentator, left his books to the South Kensington Museum, and although the Shakespearean part is not numerous, the books are in a very good condition. Besides these plays, there are several so-called doubtful plays, which are also scarce, and when offered for sale fetch over three figures.

There are many books of Shakespearean interest which are generally catalogued under the title "Shakespeareana," and all these books, although only in a remote way connected with Shakespeare, easily find purchasers. Therefore the original plays, doubtful plays and novels, upon which Shakespeare founded his plays, are eagerly sought after, especially by our American cousins.

The early editors of Shakespeare rarely consulted these original copies; but modern editors have made a most minute collation of the different editions, and their patience and exactness have often met with deserved success.

The following is a list of Shakespearean quartos, all of which reposed very solemnly in my Shakespearean library. They were once exhibited at a Royal Amateur Society of Needlecraft in Brighton—but chiefly on account of some really marvellous needlework that my sister had worked as covers for the books; they were greatly admired, and many flattering notices appeared in the daily press. I had the books beautifully bound by Rivière—really wonders of the book-binding art. I parted with several to an American collector, who, no doubt, still possesses

them. It took me many years to acquire them as, like most articles of rarity, they are not to be purchased at one's pleasure, and can be acquired only at rare intervals, chiefly at the auction rooms, with but very few exceptions.

I purchased most of them at Sotheby's, and was indeed lucky in obtaining them at very moderate prices compared with those they command to-day. Even now it puzzles me why the booksellers allowed me to purchase them at such low prices: one of the quartos, that I gave about £40 for, I sold recently for £600. It was bought in open competition, and proves that one can buy bargains in the sale-room in face of all the talent.

No class of books in the whole range of English literature has advanced to such enormous sums as the quarto volumes of the Elizabethan dramatists, with Shakespeare at the head.

A Midsummer Night's Dream 1600

A

MIDSOMMER NIGHT'S DREAM

---

As it hath beene sundry times publicly acted, by the Right Honourable, The Lord Chamberlaine his

Servants

Written by William Shakespeare,

Printers Device

Printed by JAMES ROBERTS, 1600

Quarto edition, containing thirty-two leaves; the last signature is H 4 verso. This edition was not entered in the Stationer's Registers. Halliwell and Fleay consider this the first edition, but the majority of commentators

agree in awarding priority of publication to Fisher's quarto, printed in the same year.

The running title is the same as on the title-page, with the exception of the "D" in Dreame being written with a capital. Unfortunately the headlines are slightly cropped; otherwise it is a nice clean copy, and cost £41 at the Crawford sale, 1891.

The text of both quartos and the first folio is so nearly alike that no great difficulty exists in forming a text almost similar as when it left the author's hand.

Copies of this edition, known as the "Roberts" edition, are in the British Museum; two copies, Bodleian Library, Oxford; Capell collection, Cambridge. The Duke of Devonshire, Alfred Huth, Esq., Frederick Locker, Esq., also possess perfect copies.

Steeven's copy fetched £1, 15s.; at the Roxburgh sale, in 1811, £3, 3s. Daniel gave £7 for a fine copy at Heber's sale. At the Gaisford sale, in 1892, a copy fetched £116; and at Birket Forster's sale in 1894, £122. Fisher's edition is much rarer than Roberts's edition. The Daniel copy of Fisher's edition sold in 1864 for £241, 10s. A poor copy was sold in America for £145. These are the only copies that have appeared for sale during the last thirty years.

The following note appeared in "Notes and Queries," 25th June 1898:

#### "PRINTER'S MARKS

"Mr Roberts, in his entertaining and instructive book entitled 'Printer's Marks,' mentions a device (the Papal arms, and an eagle encircled with the motto, 'Post Tenebras lux'), and adds that it is used exclusively in this country by Rowland Hill. This is not quite correct, as James Roberts issued a quarto edition of *A Midsummer Night's Dream*, printed in 1600, bearing the same device.

MAURICE JONAS."

It may be just worth notice that the wood-block used for the title-page of *A Midsummer Night's Dream* was slightly cracked.

This edition is reprinted amongst Steeven's twenty rare Shakespearean quartos.

Pericles 1611

The late

and much admired play called

*PERICLES, PRINCE OF TYRE*

With the true relation of the whole History,  
adventures, and fortunes of the sayd Prince :

As also

The no less strange and worthy accidents  
in the Birth and Life of his daughter

MARIANA

As it hath been divers and sundry times acted  
by his Majestyes servants at the Globe on  
the Banck-side

By WILLIAM SHAKESPEARE

Printed at London by S. S.

1611

A-S in fours ; the last leaf is I 3 verso. Thirty-five leaves, very poorly printed. S. S. are the initials of Simon Stafford, a London printer who flourished in the reigns of Elizabeth and James, 1596-1632. An imperfect copy in the British Museum and mine are the only ones known.

The following note, referring to this edition, was contributed by me to "Notes and Queries" :

"*PERICLES*, 1611.—The Cambridge editors of Shakespeare, in referring to this edition, style the copy in the

British Museum as unique, attached to which is a MS. note by Halliwell-Phillips to the following effect:

“Although the present volume wants two leaves in sheet D (unless, indeed, the omission is to be ascribed to the printer, the catch-word being right), it is of great literary importance, being not only a unique but unused by and unknown to all the editors of Shakespeare. The present is no doubt Edwards’ copy, which sold in 1804 for what was in those days the large price of £14.’”

A copy of this edition has recently come into my possession, and on collating it with that in the British Museum, I find that the Museum copy is imperfect, mine having the two leaves in sheet D. In all other respects they are identical. Since 1804 no copy has appeared for sale; neither is it in any of the public or private libraries.

*Pericles*.—In the notes to *Pericles* in the concluding volume of the Cambridge Shakespeare, the editor enumerates the several quarto editions of that play, and remarks that the imperfect edition, dated 1611, in the British Museum is unique. So far back as 1891, I called attention in “Notes and Queries” to the fact that a perfect copy of that edition had come into my possession. I collated the new-found leaves with the old editions, but the differences were not important enough to publish.

The above note was contributed by me to “Notes and Queries.”

There are altogether six separate editions of this play; two appear in 1609, one in 1611, 1619, 1630, 1635. *Pericles* was omitted from the first and second folios, but was printed in folio for the first time in the third folio of 1664, from the sixth quarto edition. There are two imprints to the title-page of the 1630 edition.

This play seems to have been very popular, as it is mentioned several times by contemporary authors.

A copy of the second edition, 1609, was sold in 1897 for £171.

### THE MERRY WIVES OF WINDSOR.

---

Most pleasant and excellent conceited Comedy  
of Sir John Falstaffe, and the Merry Wives  
of Windsor.

With the Swaggering vaine of Ancient  
Pistoll, and Corporal Nym  
Written by W. Shakespeare.

(Printer's Device)

Printed for Arthur Johnson, 1619.

Quarto edition, containing twenty-eight leaves; A-G in fours; the last leaf is G 4 verso. The title-page of this edition has been curtailed from the first edition, which runs as follows:

“A most pleasant and excellent conceited comedie of Sir John Falstaffe and the Merry Wives of Windsor, Entermixed with sundrie variable and pleasing humours of Sir Hugh the Welch Knight. Justice Shallow and his wise cousin M. Slender. With the swaggering vaine of Ancient Pistoll, and Corporal Nym by William Shakespeare. As it hath bene divers times acted by the Right Honourable my Lord Chamberlaine's Servants. Both before her Majestie, and elsewhere. London, Printed by T. C. for Arthur Johnson, and are to be sold at his shop in Powles Churchyard, at the sign of the Flowa de Leuse and the Crowne.”

Copies of this edition (1619) are in the Bodleian Library, Cambridge University, and elsewhere. There is a copy of this book at Charlecote Park, once the possession of the Lucys, where tradition says Shakespeare was prosecuted

for deer-stealing. The first scene of this play is supposed to refer to Sir Thomas Lucy.

A copy of this edition, in New York, at the Ives sale in 1897, sold for \$790 (£158). I bought mine from Mr Quaritch in 1895.

This edition is amongst the hand-traced facsimiles issued by Halliwell-Phillips at £5, 5s. ; it was also reprinted by Stevens in 1766.

LOVES LABOURS LOST: 1631.

LOVES LABOURS LOST.

A Wittie and Pleasant Comedie

As it was Acted by His Majesties Servants

written

By William Shakespeare.

(Device)

London.

Printed by W. S. for John Smethwicke, and are to be sold at his shop in St Dunstan's Churchyard, under the Diall.

1631.

The initials, W. S., are those of William Stansby, who flourished from 1597-1639.

John Smethwicke was a London publisher, whose first book appears in 1597. He was still publishing in 1640 ; his name is frequently met with in connection with Shakespearean quartos.

Thirty-eight leaves ; A-I in fours ; the last leaf is K 2 recto. This edition is fairly well printed ; copies of this edition are to be found in the great libraries of England. The first

edition of this play, published in 1598, has a somewhat different title-page, but agrees mainly with the first folio. This 1631 edition is simply a reprint of the first folio, and therefore is of no textual value. My copy came from Charles Kean's library, and may once have belonged to his father, Edmund Kean, the greatest Shakespearean actor that ever lived.

ROMEO AND JULIET 1637.

---

The Most  
excellent

and Lamentable Tragedie  
of Romeo and  
Juliet

As it hath been sundry times publicly acted  
by the King's Majesties Servants  
at the Globe.

Written by W. Shakespeare.

Newly corrected augmented and amended.

(Device)

A Smeath holding in its bill a scroll inscribed "Wick," bearing the motto, "non altum peto." J. S., the initials standing for John Smethwicke.

Printed by R. Young for John Smethwicke, and are to be sold at his shop in St Dunstan's Churchyard in Fleet Street, under the Dyal.

1637.

It consists of forty-four leaves ; A-L in fours. The play is not indicated either by acts or scenes ; all the choruses are included.

There are five editions of this quarto : namely, in 1597,

1599, 1609. Undated, probably 1611 and 1637, it is not included in the facsimile editions. It will be noticed that on the title-page the publisher calls attention that the edition is newly augmented, corrected and amended, all the statements being false, as it was simply printed from a former edition. Copies exist in the British Museum, Bodleian Library, Capell collection, and the Alfred Hugh Library. Copies have been sold within the last fifteen years from the collections of A. Cozens, W. Crawford, Halliwell-Phillips, A. Lamb; my copy is in perfect condition, and exceptionally clean. It cost me £30 at Sotheby's in 1900. The last perfect copy sold in 1904 fetched £119; the quarto is rather scarce, being of so late a date.

RICHARD II 1608.

---

The  
Life and  
Death of King  
Richard the Second.

With the new editions of the Parliament scene and the Deposing of King Richard. As it hath been acted by the King's Majesties Servants at the Globe.

By William Shakespeare.

(Small Device)

London

Printed by John Norton, 1634.

Forty leaves; A-K in fours. This is quarto five, the previous ones being printed in the following years, 1597, 1598, 1608, 1615.

This edition differs in a few instances from the others,

and in some cases followed by modern editors. It is included in Furnivall's facsimiles. Several copies exist besides those at the British Museum, Bodleian Library, Capell collection, and the Duke of Devonshire's collection. A copy sold in 1901 for £56. I gave £20 for my copy in the early 'nineties. There is another edition of this date with the Parliament scene omitted.

HENRY VI Parts 1 and 2 (1619)

— — — — —  
The  
Whole Contention  
Between the two famous  
Houses, Lancaster and York.  
With the Tragicall ends of the good Duke Humfrey, Richard,  
Duke of York and King Henrie the Sixth.  
Divided into two parts and newly corrected and enlarged  
Written by William Shakespeare, Gent.  
(Device)  
Printed at London for T.P.

This quarto consists of sixty-four leaves, starting from A-2 in fours, and ending with 2-4 verso. The first part ends with H 4 verso; on page 1 begins the second part. The first half of the leaf has the following title:

The Second Part  
Containing the Tragedie of  
Richard Duke of York and the good  
King Henrie the Sixth.

Above this is a woodcut with the Royal Arms surmounted by a crown with figures on right and left.

Copies of this edition are in the British Museum, Bodleian Library, Capell collection, Alexander Dyce Bequest, South Kensington Museum, Frederick Lockyer, Library—since sold to an American collector—and the Birmingham Library.

I bought my copy from the late Mr Quaritch, for which I gave him £20.

The whole collection comprises the second and third parts of *King Henry VI*; the first part appears for the first time in the first folio 1623. Single editions of the second part were published in 1694 and 1600; the third part appeared in 1595 and 1600; copies of these editions are extremely scarce—the Bodleian Library possesses the unique copy of the third part, published in 1595.

The two parts of the whole contention were published without a date; certain copies were bound up with 1619 editions of *Pericles*, so it follows that this edition was also published in that year. The initials of T. P. are those of Thomas Pavier, a London publisher 1600-1625.

This edition is included in the Furnivall facsimiles.

#### HENRY V

---

The Chronicle History of Henry the Fifth, with his Battell fought at Agincour in France together with ancient Pistoll.

As it hath been sundry times played by the Right Honourable the Lord Chamberlain his Servants.

(Device)

Printed for T. P. 1608.

Twenty-seven leaves; sigs. A-F in fours; the last page is sig. G 3 verso.

There are several copies of this edition extant, in spite of which one in good condition will realise 150 guineas. The Perkins copy fetched £99. The copy that I purchased was

an extremely fine one, and was bought at the Birket Forster sale in 1894 for about £50. There are three editions of this play: namely, 1600, 1602, 1608. The first and second are very rare, only two copies of the 1602 being known, which are in the Devonshire and Capell collections. A copy of the 1600 edition fetched £231 at the Daniel sale in 1864. Knight, the Shakespearean commentator, remarks that these editions differ most materially from the text of the first folio. Unless this edition was reprinted page by page with the text of 1623, it would be impossible to convey a satisfactory notion of the exceeding care with which this play has been recast. This 1608 edition has been included in the Furnivall facsimiles, to the preface of which the Editor remarks that it may rank as a revised edition, having over three hundred corrections.

I have in my possession a very scarce and interesting book, namely, an edition of *Macbeth* dated 1673; this is the first quarto edition, and the Cambridge editors, who rarely omit to mention any edition of Shakespeare, have passed this quarto by unnoticed. Other editors have confused it with a version issued by Davenant in the year 1674, which ran through several editions. This 1673 edition has no particular textual value, as it is simply a reprint from the first folio, with a few songs added from another play. Only a few copies exist; one of which was offered for sale a few years ago fetched £119. Roughly speaking there are about one hundred early quarto editions of Shakespeare's plays. It took me ten years to acquire twenty; considering the rarity it was a fair collection, as all my books were absolutely perfect as regards the text and title-page, which is of extreme importance. In some instances a little more margin would have added to their value, but not being a faddist, I was content to forego this—to my mind—unnecessary detail.



MARIE ANTOINETTE





QUEEN CHARLOTTE





EMPERESS JOSEPHINE  
(SEVRES)





CATHERINE OF RUSSIA





QUEEN OF PORTUGAL





LADY AUCKLAND





MRS SIDDONS





MRS MERMAN





LADY BANKS





PRINCE WILLIAM HENRY, AFTERWARDS  
WILLIAM IV





GEORGE IV





GEORGE III





GEORGE III





DUKE OF YORK, SON OF GEORGE III





PRINCE EDWARD, SON OF GEORGE III,  
FATHER OF QUEEN VICTORIA





PRINCE ADOLPHUS, SON OF GEORGE III





GEORGE I





LOUIS XVIII





NELSON





VISCOUNT HOOD





OLIVER CROMWELL





ADMIRAL KEPPEL





EDMUND BURKE





CHARLES FOX





WILLIAM PITT





DANIEL O'CONNELL





WASHINGTON





GENERAL WASHINGTON





WILLIAM FRANKLIN





GOVERNOR FRANKLIN





WARREN HASTINGS





SIR JOSEPH BANKS





DR PEMBERTON





DR PRIESTLY





SHAKESPEARE





MILTON





DR JOHNSON





LORD BYRON ("MODERN")





ERASMUS DARWIN





HERSCHEL





WESLEY





JAMES STUART





FLAXMAN, AGED 13





DAVID GARRICK





DR FOTHERGILL





SIR JOHN PHILLIPS





CORNELIUS TROMP





LORD AMHERST





LORD AUCKLAND





JONAS HANWAY





LORD STAFFORD





TEMMINICK





RALPH GRIFFITHS





LORD CAMELFORD





LINNAEUS





BYERLEY, WEDGWOOD'S NEPHEW





EDWARD BOURNE





MR SOLANDER





MR MERMAN





CHARLES TOWNLEY





CORNELIUS DE WITE





BOERHAAVE





UNKNOWN





UNKNOWN



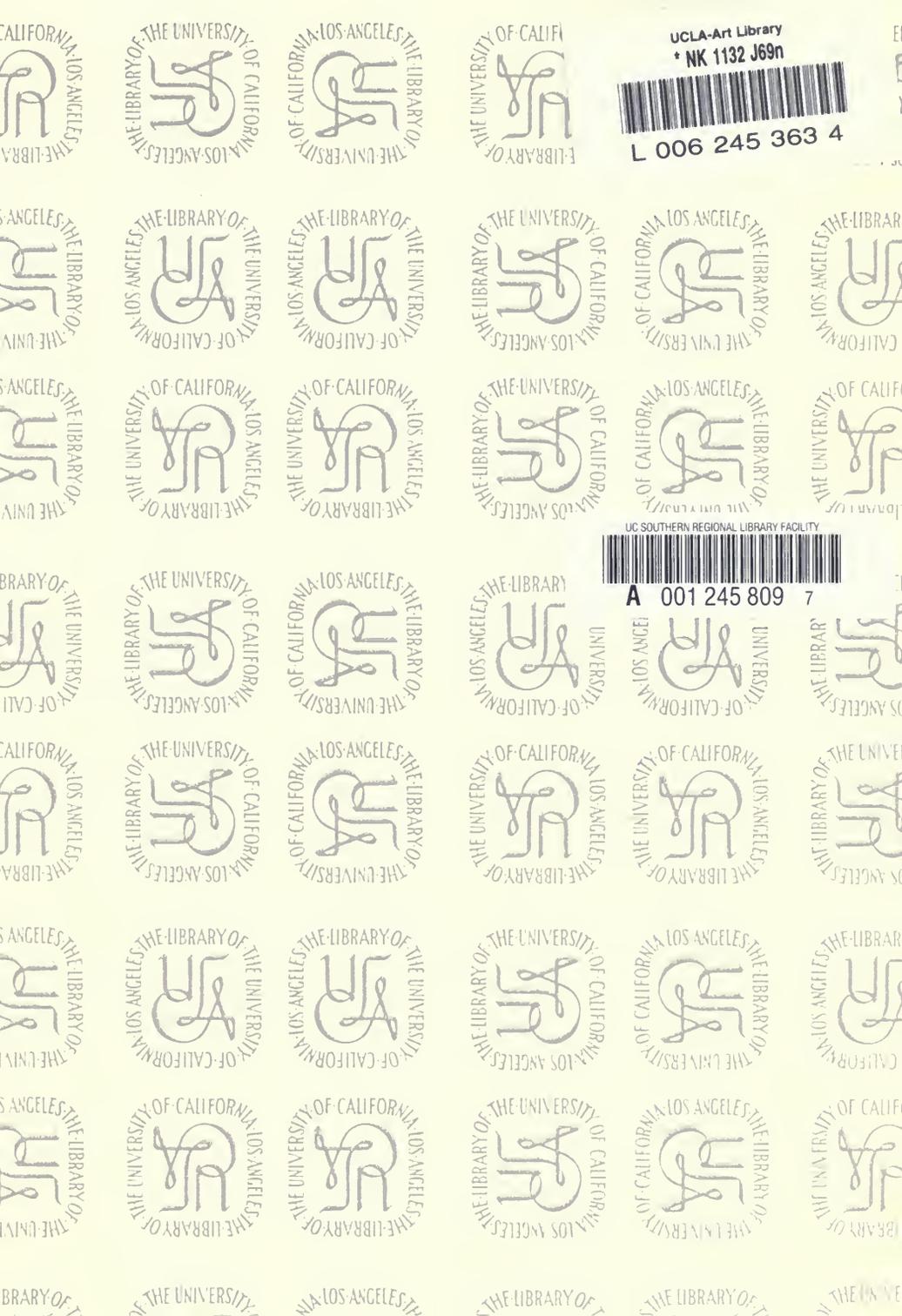






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